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materials that Wundt has given us. We surely could also never apply his method; but he has pointed out the *direction* many will go, and that is, after all, very much indeed for one man to do. For the present moment, it may be Wundt, but tomorrow it will be Paul. We shall continue to learn from him and to employ his method. We shall, however, probably put the emphasis in a different place, change our direction and our phraseology slightly, and if we be true to our calling, emancipate ourselves in part from both men and become independent searchers for the truth.

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A SHORT HISTORY OF AMERICAN LITERATURE. By Walter C. Bronson. Revised and Enlarged. D. C. Heath and Company.

A HISTORY OF AMERICAN LITERATURE. By Percy H. Boynton. Ginn and Company.

That the revaluation of American traditions is no longer wholly in the hands of the journalists has been proved more than once in the course of the past twenty-four months. During that time, not to mention the Cambridge History volumes, there have appeared four noteworthy books on American literature: the collection of *American Poetry* by Boynton, the *Century Readings* by Pattee, the revision, more recently, of Bronson's handbook, and now Boynton's *A History of American Literature*—all of them carefully done and boding well for a revival of interest in the literary expression of our people.

The revision of Bronson's handbook has led to an expansion of the last twelve pages to seventy, a bringing of the bibliography up-to-date, and an addition of extracts from Franklin to Parkman. Whatever one's judgment as to the sphere of a book approximately one third of which is composed of names and dates, there is no denying that such criticism as it contains, while austere, is acute, and that the bibliography is valuable because it is accurate and extensive. The extracts now appended from nineteenth century writers are so meager, however, that the manual should be supplemented by some book of selections as full as Pattee's.

Boynton's *American Literature* provides a stimulating criticism of one or two cardinal works by each major writer, a large number of well-chosen extracts, and bibliographical lists that give chapter for chapter available editions and that include magazine articles. A feature of the book is the recognition that it accords to the significance of periodicals; there is appended a "relatively complete and compact 'Who's Who' of

American periodicals since 1800." One should be grateful, furthermore, for the three literary maps and the chronological charts which Mr. Boynton has supplied.

The tone of Mr. Boynton's little volume is invitingly contemporary and unparochial. Recurrently we meet with post-bellum allusions: "Godwin, who combined all this machinery into a kind of literary 'tank' for the conveyance of a didactic gun crew" (p. 104); "diplomats from Irving . . . to Brand Whitlock" (p. 118); Trumbull's hopes for America were like those of "a boy scout in uniform dreaming of the day when he and his fellows may develop into Leonard Woodses and Pershings" (p. 164). Throughout the author has written in so suave and readable a style that one may confidently class the book with those newer textbooks which are accurate and scholarly without being unimaginative and turgid.

In the matter of proportion Mr. Boynton has shown himself somewhat conservative—the middle of the book opens on Whittier. Glancing down the list of chapter headings, one feels that the attention awarded Crèvecoeur alone is out of perspective. Why not as well give James Bryce a chapter? Further reading suggests that perhaps Mr. Boynton's chief infelicity, particularly when we contrast his style with Mr. Bronson's, lies in his inadequate compression where economy was necessary. The author's ability in pregnant phrasing should have applied itself as assiduously in the purely expository as in the more gossipy sections. Certain topics are hardly played up enough for the convenience of the teacher. For instance, the chapter on the *Poetry of the Revolution* bears on the subject only indirectly. On page 110 it is misleading to give the student the idea that Cooper and Bryant were of the Knickerbocker School in the sense of close association with that group which the author employs later in the chapter when speaking of "complacent Knickerbockerism." Mr. Boynton's misgiving on page 158 about his previous classification of these two important authors hardly effaces the early impression that he has given. With the Mathers he is patronizingly sympathetic. Not until he discusses Franklin does the author really hit his stride. The Hawthorne chapter is underdone, compared, for example, with the thoroughly meditated chapter on Bryant; Bret Harte could have been hit off as well as Sill in the same space. A curious exoticism in a generally well-tempered book is the medicated statement that Mark Twain "died of angina pectoris."

Much, on the other hand, here first receives its due in a textbook. Note, for example, the attention given the sprightly Sarah Kemble Knight; Charles Brockden Brown and the early American novel. One might observe further that Mr. Boynton has rightly shifted emphasis from *Uncle Tom's Cabin* to Mrs. Stowe's novels of New England life; that he has given due space

to Poe's journalistic experience; and that he has furnished fresh criticisms of Whittier's poetry, adequate appraisal of Joaquin Miller, and apposite chapters on the contemporary drama and poetry. Historical perspective is a feature of his criticisms. As was to be expected, the author of *London in English Literature* has borne in mind the influences of and reactions against English contemporaries. When these things are considered, together with the inviting style of his book and its allurements to direct study, one can truthfully say that Professor Boynton has put into the hands of young students the most effective antidote for what he termed in *The Nation* (Vol. CII, 478-480) "The American Neglect of American Literature."

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HORACE IN THE ENGLISH LITERATURE OF THE EIGHTEENTH CENTURY, Caroline Goad, dissertation for the degree of doctor of philosophy at Yale University, Yale University Press, New Haven, 1918.

THE INFLUENCE OF HORACE ON THE CHIEF ENGLISH POETS OF THE NINETEENTH CENTURY, Mary Rebecca Thayer, dissertation for the degree of doctor of philosophy at Cornell University, Yale University Press, New Haven, 1916.

Among studies in comparative literature, a systematic examination of the use of classical authors by English men of letters is desirable. Hence are welcome two painstaking investigations of Horace's influence which derive their importance largely because the Latin poet as an author of lyrics, a satirist, and a critic touched life and literature at many points, and also because he was familiar to most writers of modern English literature. Of the two studies herein reviewed, the less bulky though not less careful—Miss Thayer's—is the more interesting for two reasons, namely, that the investigator exhibits clearly a sympathy with Horace himself and that at the same time she shows precisely how he affected the romantic poets.

Miss Goad has treated a period where the influence of Horace is more obvious, that is, the eighteenth century. In arrangement of material, her method was similar to Miss Thayer's: introduction, critical discussion of the separate writers, and a bulky appendix of passages which are useful for reference and which increase substantially the number of specimens quoted in previous sections of the book. Like Miss Thayer she failed to treat authors whom the reader wishes to know about; she left out, for instance, Gray, Goldsmith, Churchill, Burke, Cowper, and Gifford. According to her evidence, Sterne and